



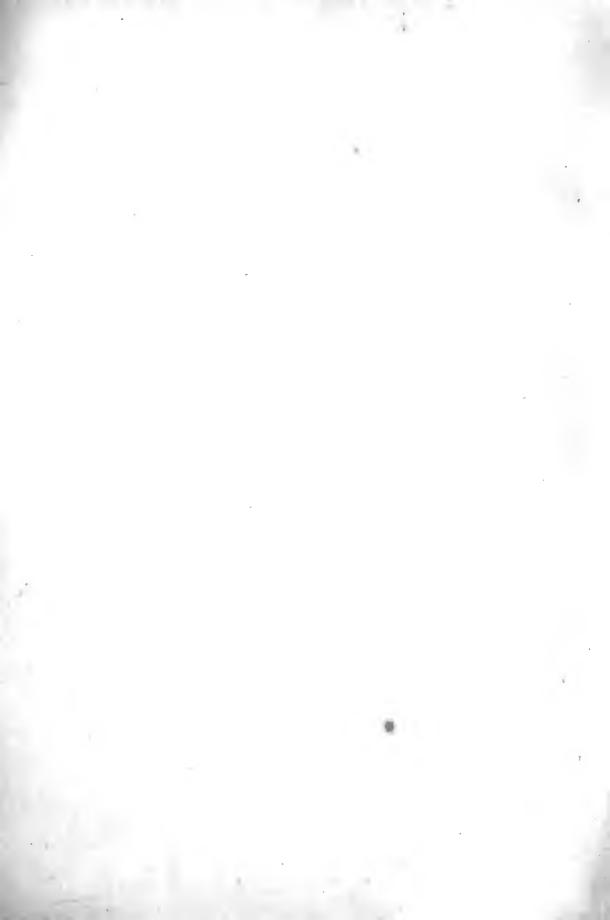
Property of WORK UNIVERSITY MUSIC DEPARTMENT

Property of WORK UNIVERSITY AND DESARCHEUT

Kin, No

Digitized by the Internet Archive in 2010 with funding from Ontario Council of University Libraries







INSCRIBED TO



THE REVEREND THE VICAR AND CLERGY

PARISH OF HALIFAX.

A NEW AND

ENLARGED EDITION

OF

Cheetham's Psalmody,

HARMONIZED IN SCORE;

WITH

AN ARRANGEMENT FOR THE ORGAN,

OF

Piano Forte.

BY

J. HOULDSWORTH,
LATE ORGANIST OF THE PARISH CHURCH,
HALIFAX.

"LET EVERY THING THAT HATH BREATH PRAISE THE LORD."-PSALM CL. G.

THIRD EDITION.

HALIFAX:

PUBLISHED AND SOLD BY WHITLEY & BOOTH;

AND MAY BE HAD OF

BALLS & SON, OXFORD STREET; D'ALMAINE & CO. SOHO SQUARE; CRAMER & CO. 201, REGENT STREET; CHAPPELL, 50, NEW BOND STREET, LONDON:

Also of the Editor, and all the principal Musicsellers in the Kingdom.

MDCCCXXXVI.



S WIN

ENTERED AT STATIONERS' HALL.

TO THE REVEREND

THE VICAR AND CLERGY

OF

The Parish of Palifax,

THIS SELECTION OF SACRED MUSIC

IS, BY PERMISSION,

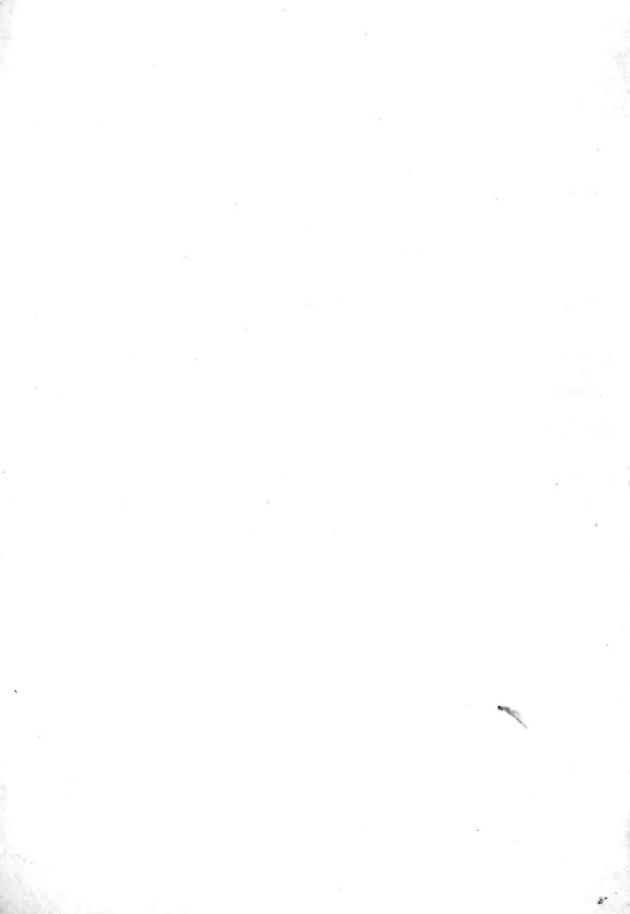
MOST RESPECTFULLY INSCRIBED,

BY THEIR

VERY GRATEFUL

AND MOST OBEDIENT SERVANT,

J. HOULDSWORTH.



PREFACE.

THE favourable manner with which this Work has been received by the Public, merits the most grateful acknowledgments from the Editor, who has now the pleasure of offering to their notice a Third Edition, in which a few of the Tunes in the former Editions are omitted and replaced by others of a more popular character. Such other necessary alterations and corrections have also been made as the Editor hopes will be found real improvements.

The Selection of Tunes, which has been made with great care, contains almost every variety of metre and expression that can be required for sacred poetry. For this purpose, only such Tunes have been taken from the old Editions of Cheetham's Psalmody as have long maintained their popularity: many other works have been examined, and several valuable Tunes selected from them; but, in making extracts, neither the harmony nor the distribution of parts have been uniformly followed.

The Melodies are given according to the most approved copies, in keys best adapted to Congregational Singing, and the Harmonies are arranged with the greatest attention to accuracy and purity.

The Score contains four parts: the Tenor and Alto, from a compliance with custom, are written in the Treble Clef; the harmonist will, therefore, perceive that they appear an octave above their real pitch; and that the Treble or Air, with the harmony for keyed instruments, is placed next to the Bass for the convenience of the performer.

For the parts of the Liturgy designed to be sung, there will be found a great number of Chants, selected from the works of the best masters, and arranged so as to render this style of Music easy of performance.

With a design to promote uniformity and to assist Choirs, who may wish to introduce chanting into the service, words have been set to each kind of Chant, in such a manner that very little application will be required to enable singers to perform this part of the service with propriety and effect.

Although the Chants in this Work are divided into classes, as the Te Deums, Jubilates, &c. yet any of them may be exchanged, at the pleasure of the performers provided that the words are placed according to the examples. With respect to the style in which Chants should be sung, the principal object to be attended to is, a distinct and forcible articulation of the words; the recited part of the verse must occupy no longer time than a good reader would require to pronounce it, and the cadence must be given in correct time, the beat of which can be felt: dwelling upon the first, or any other word, ought to be avoided, as well as hurrying the words in a confused manner; otherwise the proper effect of this simple and appropriate style of Music will be entirely destroyed.

The Response to the Commandments should be sung in a soft and subdued tone of voice, and requires more expression and feeling in the performance than is necessary in Psalm Tunes; but as this impressive part of the singing is generally left to the Choir, it is therefore unnecessary to give any further directions here. The Doxology at the end of the Response must be sung in full chorus.

The Gloria Patris are intended to be sung at the conclusion of the last Psalm for the day, particularly in churches where the Voluntary is not used; and it is scarcely requisite to observe, that they ought to be sung *Con Spirito*.

In forming a Choir of Singers for a Church or Chapel, (either with or without an organ,) the Treble and Bass may be a little predominant; with this exception, the several parts ought to balance as evenly as possible. No singer should attempt to overpower those who accompany him merely because his voice may happen to be a little stronger than theirs; but each person ought to blend his part with the others, that the whole may seem but one full chord of harmony.

In conclusion, this Work has been undertaken for the purpose of introducing, into one book, nearly all the best Psalm Tunes, &c. which are regularly sung in this part of the kingdom, along with a few others of the same character, from various places; and if it tend to improve the taste for good Psalmody, and to promote its practice in public and private worship, the Editor will not regret the labour and time which have been devoted to its accomplishment.

	•			
ė,				
in .				
			*	
12/17				

INDEX TO THE PSALM TUNES.

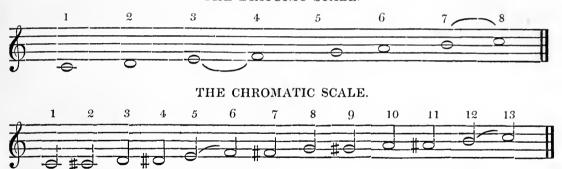
LONG METRES.

Page	3 Haydn 19 7 Highbury 36 3 Islington 31 5 Job 44 4 Justification 37 0 Langport 32 5 Litchfield 38 2 Mark's, St 22 3 Martin, St 30 4 Mather's Hymn 25	Page.	Page. Sabbath New 28 Sandbach 40 Stonefield 29 Tranquillity 16 Wainwright 6 Warcham 41 Warrington 8 Widdop 2 Windle 3				
	COMMON	METRES.	•				
Page Abridge 77 America 71 Ann's St. 44 Arabia 58 Augustine, St. 68 Axbridge 48 Bath Chapel 55 Bedford 88 Bennet's 66 Bethel 88 Broomsgrove 88 Burnet 90 Canterbury 65	7 Cheetham's 92 1 Clark's 72 2 Comfort 91 8 Croft 56 8 David's, St. 63 8 Devizes 59 2 Devotion 76 9 Fenwick 74 6 George, St. 73 4 Halifax 46 8 Heighington's 67 0 Irish 47	Page. John's, St. 87 Langshaw 79 Liverpool 83 London, New 51 London 64 Luke, St. 54 Lydia 60 Manchester 80 Mary, St. 61 Matthew's St. 96 Melody 82 Michael, St 81 Mount Pleasant 69	Page. Northgate 78 Richmond 66 Shrewsbury 86 Suffolk 85 Trinity 50 University 57 Wainwright's 84th 94 Warwick 75 Wiltshire 49 Windsor, Old 53 Winchester 70				
	SHORT I	METRES.					
Page Andrew, St. 11 Bernard, St. 10 Bride's St. 10 Cambridge, Old 10 Christianity 10	1 Cranbrook 118 7 Handel 116 9 Harrington 106 5 Huddersfield 112	Page. Matthias 113 Milton Abbey 108 Mount Ephraim 100 Nares 110 Peckham 101	Page. Pelham 114 Sarah 104 Shirland 99 Stow 117 Watchman 103				
1	PECULIAR	METRES.					
Page Advent 15 Arne's 13 Ascension 14 Baxter 15 Burnham 13 Calvary 14 Canaan 16 Carey's 13	2 Christmas Hymn 153 6 Dismission 138 0 Easter Hymn 143 Eaton 128 2 Goshen 156 9 Grovesnor 159 0 Handel's 104th 142 4 Haydn's German Hymn 157	Page. Helen's, St. 129 Helmsley 145 Hotham 122 Luther's Hymn 146 Lynn 125 Mariner's Hymn 124 Mawdsley Street 154 Narcissus 121	Page. Pleyel's Hymn 120 Portsmouth 126 Queenborough 150 Sabbath Old 141 Vesper Hymn 148 Warsaw 144 Whitby 130				
→> ≥\">\€\\%							

INDEX TO THE CHANTS, &c.

	Page. Page. 1		Page. Page.
Te Deum	162 to 169	Magnificat	199 to 201
Benedicite and Benedictus	170 — 171	Deus Misereatur	202 - 204
Jubilate			
Cantate	180 189	Gloria Patri	221 - 229
Nunc Dimittis	190 - 198	Collect	230

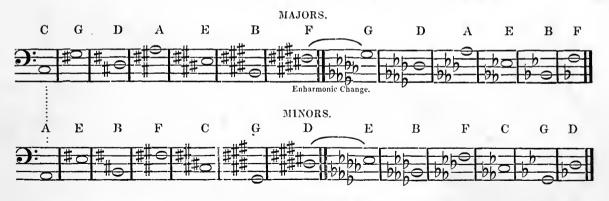
THE DIATONIC SCALE.



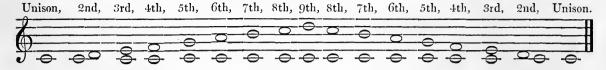
The Diatonic Scale consists of seven sounds, and an eighth which is merely a repetition of the first; the sounds are disposed at intervals of tones and half-tones, the half-tones occur between the 3rd and 4th, and 7th and 8th.

The Chromatic Scale consists of twelve sounds and a repetition of the first; each sound in this Scale can be taken as a Key Note, or the beginning of a Diatonic Scale, shewing that there are twelve Major Keys; and as each Major Key has what is termed a relative Minor Key, the result will be twenty-four Keys in Music.

EX. OF THE DIFFERENT KEY NOTES, MAJOR AND MINOR.



EX. OF INTERVALS.



Intervals in the Key of A Minor.



An interval is the distance between any two Notes, ascending or descending. In the Major Key the Notes are all natural; but as the Minor Key is in itself imperfect, an accidental Sharp is usually placed before the 6th and 7th in the ascending Scale, but in descending it is generally taken off, especially in Vocal Music. A proper close or cadence, however, cannot be effected unless a Sharp be placed to the 7th.

A Tune or Piece is in a Major Key, if the distance from the Key Note to the 3rd above consist of five Semitones, as from C to E; but if it consist of only four Semitones, as from A to C, it is in a Minor Key. In all regular Movements or Tunes, the Bass ends upon the Key Note.

SOLMIZATION, OR SOL-FA-ING.

It is now about 800 years since Guido Aretine, a Monk of the Order of St. Benedict, invented the use of certain syllables to teach the practice of Singing; this system having been found much superior to the method then in use, was generally adopted throughout Italy. The syllables he made use of, viz. UT, RE, MI, FA, SOL, LA, were taken from a Latin Hymn still extant, composed in honour of John the Baptist.

Lemaire, a celebrated French Musician of the 16th century, greatly improved upon Aretine's method, and added a seventh syllable, SI, to the before mentioned six; this plan is still commonly followed in France.

In some of the English publications on this subject, the syllables have been repeated, in this manner, FA, SOL, LA, FA, SOL, LA, MI; but the modern Italian method, from its superiority, has now almost superseded all others. This system dismisses the UT and substitutes the more musical intonation DO, and places the seven syllables to the Scale thus,—



It must be observed that DO is always placed to the Key Note, or the first of the Scale, RE to the second, MI to the third, FA to the fourth, SOL to the fifth, LA to the sixth, and SI to the seventh; the eighth being but a repetition of the first Note, Do is again used, and all the others in the same order of succession, thus shewing that every 8th Note, either ascending or descending, is the same in name as well as sound, only more acute or grave according to its situation.

^{*} The Vowels in these syllables are pronounced as in the Italian language, viz. a as in father; e as the a impaper; and i as the e in me.

EXERCISES IN THE KEY OF C MAJOR.



The above Exercises ought to be practised in various Keys, which may easily be done by copying them, and commencing on a different Key Note, always bearing in mind that DO is the first of the Scale. Any lengthened Examples here, would extend this part of the Work beyond the limits proposed.

CADENZA.



Cadenza is an extemporaneous Passage, which a Singer or Solo Performer introduces in a Piece of Music, on the first Note of a final Cadence.—The Cadenza should only be attempted by a Performer, who has sufficient knowledge of harmony to introduce one suitable to the style and character of the Piece.

ON ACCENT.

Music is divided into bars, not only to measure the Time, but also to mark the Notes upon which the Accent is to be laid. Accented Notes are those which require a greater stress than the rest, by which expression is given to the whole; and unless attention be paid to this, however exactly a Piece of Music may be performed, it will have a monotonous sound.

In every Bar of Common Time, which consists of four parts, the first and third are accented, the second and fourth unaccented. In Triple Time of three parts in a Bar, the first only is accented, the second and third unaccented; but the third should be rather stronger than the second. When 3 Time is divided into Quavers, the Accent falls on the first, third, and fifth parts of the Bar; But in 6 Time the first and fourth only are accented.

Sometimes, to produce effect, the Composer places the Accent on the unaccented part of the Bar: this deviation from the rules of Accent is called Emphasis. It is expressed by this mark > under or over a Note, or by rf, fz.

DIRECTIONS FOR PRACTICE.



To acquire a good and firm tone of voice, let the mouth be opened about a quarter of an inch, and avoid, as much as possible, closing the teeth, or the tongue touching them.

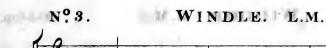
The Scale is the first Lesson, each Note of which ought to be held for a considerable time, beginning soft and increasing till loud, and then diminishing it.

All distortion of the countenance must be avoided, as well as singing through the nose, or too much in the head, as the tone ought to come freely from the chest; and the greatest nicety should be observed, to have the voice perfectly in tune with the Teacher's, or with some well-tuned instrument. Attention to this will not only render the Learner's first attempts at singing more agreeable to others, but will materially improve his own car for proper sounds. To manage the breath well, it should be taken without noise, and only at proper intervals; as where a rest occurs; after a staccato note (if not dividing a word); after a semibreve or minim, where it is not tied to the next note, and in that case, after the tie; sometimes after a dotted note, but never in the middle of a word.

Attend particularly to the distinct articulation of the words; read them over carefully several times before singing, and let the pronunciation be according to the most correct and approved method.



















Nº 8 WARRINGTON. L.M. My soul, in ___spird with sa -- cred love, holy name for e____ver bless; Of all his fa___vors prove, And still thy grate-ful thanks ex-press.

Tallis.



















Nº 21. FERTILE PLAINS. L.M.





Harwood.





Nº 25. MATHER'S HYMN. L.M.





















































COLUMN DISK



This Tune was sung at the York Festival, Sep. 1828.

































































































































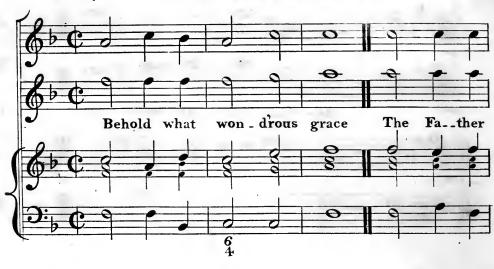






110 NARES. S.M. Nares. Nº 105. __movd are they That souls on God, Firm as the mount | where Da___vid dwelt, Or where the ark a___bode.









































































































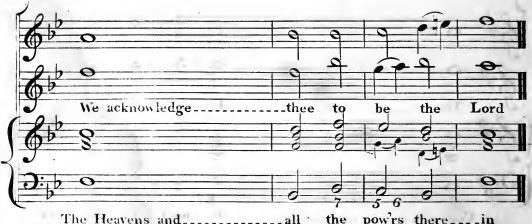






END OF THE PSALM TUNES.





Lord				
Praise				
Praise	:			thee
Of an O		2000	1 - 2 - 2	Christ
Thou didst not ab	_ hor	the	Vir_gin's	womb
In the	glo	ry	of the	Father
Whom thou hast redeemed And	with	thy	pre cious	blood
And	- bless	thine	heri	tage
We	mag_		n1	- fy thee
To keep πs	this	day	with out	sin
As	our	trust	is in	tnee



E _____ver world with out end

up___on

confounded

be

Have _____ mer__ cy

Let me____ver











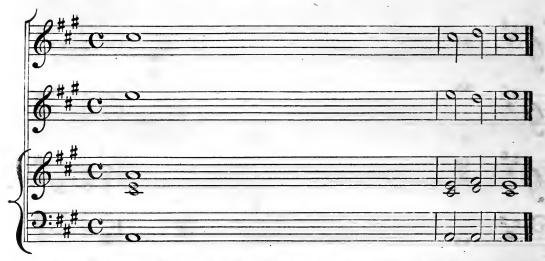




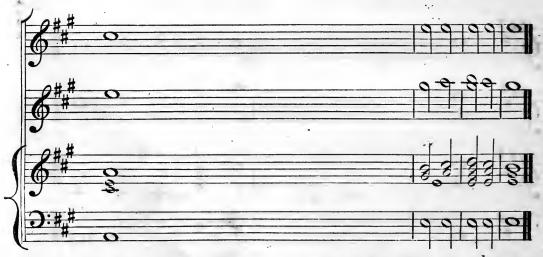








O be joyful in the Lord all ye lands O go your way into his gates with thanksgiv. & into his courts w praise Glory be to the Father and to the Son



Serve the Lord with gladness & come before his presence w. a song

Be thankful unto him and ______speak good of his name

And ______ to the Holy Ghost



Be ye sure that the Lord he is God: it is he that hath made us & not we ourselves

For the Lord is gracious his mercy is ______ everlasting

As it was in the beginning is now and ______ ever shall be



We are his people and the _____sheep of his pas_ture And his truth endureth from gene_ration to ge_ne_ration World _____ with_out end A__ men.









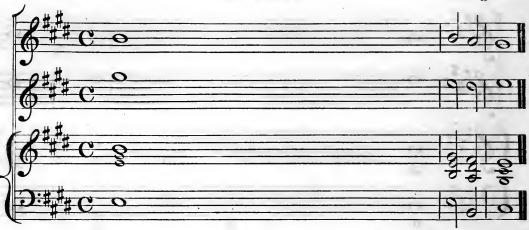




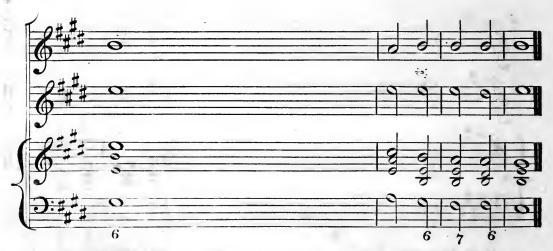


CANTATE.

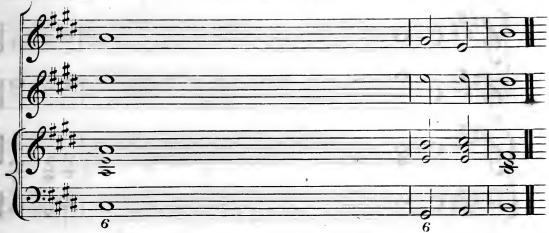
Mornington.



O sing unto the Lord a new Song
The Lord declared his salvation
Shew yourselves joyful unto the Lord all ye lands
With trumpets also & shawms
Let the floods clap their hands & let the hills be joyful together before the Lord
Glory be, to the Father and to the Son

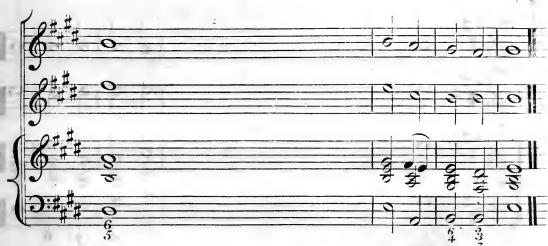


For he hath _______ done marvel_lous things
His righteousness hath he openly shewed in the sight of the heathen
Sing ______ rejoice and give thanks
O shew yourselves joyful be _______ fore the Lord the King
For he ______ cometh to judge the earth
And ______ to the Ho_ly Ghost



RIVETA STATE

With his own right hand and with his holly arm
He hath remembered his mercy and truth toward the house of Israel
Praise the Lord up on the Harp
Let the Sea make a noise and all that there in is
With righteousness shall he judge the world
As it was in the beginning is now and ever shall be



Hath he gotten him _______ self the vic_to_ry

And all the ends of the world have seen the sal_va_tion of our God

Sing to the Harp with a ______ Psalm of thanksgiving

The round world and ______ they that dwell therein

And the ______ people with e_qui_ty

World ______ without end A_men















Nº 62.

NUNC DIMITTIS.

Battishill. .



Lord now lettest thou thy servant de...part in peace
Which thou _____ hast __pre___pared
Glory be to the Father and _____ to ___ the Son



A.... men.





For mine eyes have seen
To be a light to lighten the gentiles
As it was in the beginning is now and ever shall be



World with out end

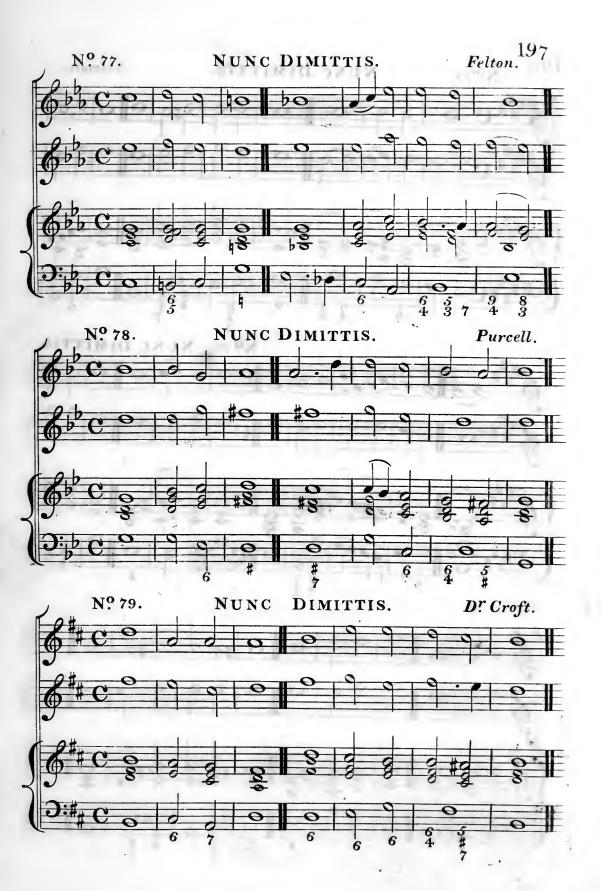




















For he hath re___garded For behold from hence forth For he that is mighty hath......mag._ni_fied me And his mercy is on _____ them that fear him He hath shewed strength with his arm He hath put down the mighty-----from their seat He hath filled the hungry.....with good things He remembering his mercy hath holpen his ser___ vant Israel Glory be to the Father and _____to Son As it was in the beginning is now and _____ ever shall be. ·









Thy saving health among all nations peo-ple praise thee Yea let all the For thou shalt judge the folk righteously & govern the nations up on earth peo ple praise Yea let all the shall give us his blessing And God even our own God world shall fear And all the ends of the the Ho_ly Ghost And without and A .- men. I dd





































































